so as to leave each line a portrait, would have been wanting. Every thing of Jones's that we have seen, like this, and in the most obscure places, appears to owe a full share of excellence to the workmen. The very stone in which they wrought, fragile as it appears in many instances, seems imbued with life beyond its natural tenure, as if to preserve the line of the architect and the handling of the workman. The same stone, for less noble purposes, appears to hasten towards perishing.

LIFE AND WORKS OF PALLADIO.

Palladio was born in Vicenza, in the year 1518; from his youth he delighted greatly in architecture, as he informs us in his dedicatory letter to his first work; and in the preface, speaking more particularly of his genius, he says, that from natural inclination he was led to apply himself, from his earliest years, to the study of architecture, and took Vitruvius for his guide and master. This casual allusion to his early history destroys the belief founded on tradition that he passed his youth in the humble and laborious occupation of a bricklayer's labourer. The treatise of Vitruvius being a work unintelligible to those who are destitute of learning and of natural science, Temanza believes that he must at the age of twenty-three have possessed at least the elements of geometry and of a liberal education, which are the steps to celebrity in architecture.

It has been believed, and some persons are still of the same opinion, that Palladio was instructed in architecture by Giangiorgio Trissino. But Temanza and Count Alessandro Pompei, a gentleman as celebrated for his rare acquirements as for the nobility of his birth, are of opinion that Palladio never stood in this relation to Trissino; for in the preface to the first book of his Treatise on Architecture, he makes honourable mention of Trissino without alluding to the circumstance of his having been his pupil. But if Trissino was not absolutely his preceptor, it is well known that by his encouragement and example he inspired him with great ardour in the study of the fine arts, in which he afterwards distinguished himself in a greater degree than any of his contemporaries.

Palladio knew that to become an architect it was not enough to study the authors who have written on the art, but that it was equally necessary to see the application of their rules and precepts in practice. For this purpose he travelled expressly in different parts of Italy and in other countries, and stayed for some time in Rome, where many celebrated ruins and illustrious monuments of ancient architecture still remain. These models, far more instructive than the most accurate and minute descriptions of the compilers of antiquarian works, became his study, his school, and his books.

Palladio did not superficially examine these wonderful works, like many who are satisfied with being architects in name rather than in reality. He conducted his researches with diligence, availing himself of every means that was presented, and he succeeded in restoring and exhibiting all their parts, even when mutilated and in ruins. He examined even the foundations of these buildings, that he might determine the mode in which they were constructed; and he possessed himself of the original idea or perception of the artists who designed them, and all the minutiæ of arrangement and ornament. It was by an extremely scrupulous regard to every circumstance in these examinations that he afterwards secured his own celebrity, and especially in the arrangement of the plans of his edifices.

In the year 1547, when he was twenty-nine years of age, Palladio was studying at Rome, and in the same year he returned to his own country with a rich store of available knowledge, and soon after highly distinguished himself in his art. His fame soon spread from Vicenza, and he was immediately employed in the erection of several important buildings. In the public palace of Udini, erected in his time, there are some parts which, according to Sig. Temenza, a great connoisseur in Palladian architecture, exhibit some well-expressed traces of the style of this artist.

The best opportunity that was given to Palladio after his return from Rome to exhibit his profound acquaintance with his art, derived from the study of the Roman buildings, was a commission from his country to design portions to the Basilica of Vicenza. In the same manner, he was chosen to prepare drawings for the public hall at Venice. Whether the porticos of this building were in ruins, or whether the government wished to substitute a composition of arches in pure and elegant taste in the place of the Gothic structure, it is certain that Palladio and other architects were ordered to present designs, and that of Palladio being chosen by the senators, the work was immediately commenced. The elegance of the orders, the grandeur and magnificence of the logia, and the suitable materials employed in the construction would have united in giving such a superior character to this edifice, that it would have served not only as an ornament to a provincial town, but have been a great work in a metropolis; neither would it have lost in merit nor in the nobility of its character if it had been placed in comparison with the most elegant and lordly structures of ancient Rome. But the commissions given to the young architect in this work were not completed.

In consequence of his great celebrity, Palladio was called to Rome for the purpose of erecting the church of St. Peter. But his misfortune at this time was the means of affording him the finest possible opportunity of establishing his reputation. On his arrival in Rome, he found that the Pope, Paul III., was dead, and the whole city was in commotion and disorder. It is probable that Trissino, one of his most zealous patrons, who resided for some time at Rome, and enjoyed the confidence of the pontiff, had procured him the honour, after the death of Antonio di S. Gallo, of being selected as the future architect of St. Peter's church. The death of the pope must have been a great disappointment to Palladio, and not less afflicting the loss of Trissino, his patron, who died in Rome in the year 1550. But Palladio did not fail to avail himself of the opportunity of again examining and measuring the greater part of the ancient edifices in and near Rome,—the theatres, amphitheatres, triumphal arches, temples, tombs, thermes, and other celebrated structures. It was, perhaps, at this time he had the satisfaction of seeing some of his own designs executed in the imperial capital. But this was not the last occasion of his visiting Rome to study the ancient buildings; for, according to Giraldo, he returned for the fifth time with some gentlemen of Venice, his friends, and again, with the same diligence and zeal, applied himself to the measurement of the Roman antiquities.

Palladio having had opportunities, during his residence at Rome, of making himself acquainted with the finest relics of antiquity, and having minutely examined and sketched them, possessed all the information necessary to compose a work on Roman architecture. This book was written in 1554, and during the year two editions were published, one at Rome and another at Venice,—a sufficient proof that the book, although it contained only a brief account of the Roman antiquities, was favourably received by the public.

Hitherto we have watched Palladio in his study of ancient buildings. We have seen him richly furnished with all the knowledge necessary for the successful practice of an architect, full of imagination, and with a store of novel ideas collected from ancient works, with an excellent discernment and an appreciation of all the elements of beauty, thoroughly acquainted with the elements of his art; and we have been struck with the originality of some of his productions. It is now time that we should watch the genius of the man in his power of invention and creation. Opportunities were not wanting to kindle the fire of his invention,—opportunities without which genius, however intense, must for ever remain hidden.

Settled at last in his own country, his fellow-citizens, who well knew the worth and merit of the new architect that had appeared among them, contended for the honour of devising new buildings to be erected by Palladio. By this means he was offered a vast field for the exercise of his rare genius in the invention of new forms for buildings, but always restraining himself by the sound principles of art, and soon acquired that skill, without which theory is unable to give expression and life to the preconceived idea.

Being thus occupied for many successive years, in the service of his fellow-citizens as well as in that of foreigners, our architect produced numerous buildings of different kinds, so varied, so well designed, so elegant, so majestic, alike pleasing in their form and ornaments, that they excited the wonder of all lovers of the art, and procured for him the honourable title of the Father of Architecture.

Oppressed by the multiplicity of his studies, and the assiduity with which he pursued them, and not less by the untimely death of his two children, he was attacked, in a delicate state of health, by a pernicious disease, which proved fatal. He died in 1580, in the 62nd year of his age, lamented by all his countrymen, who were fully conscious of the loss they sustained in the death of a man of the greatest merit. The Olympic, an academy for whom he had designed a theatre, well known and much admired, and who were justly proud of having had him among their members, publicly testified its grief for the loss it had sustained, by accompanying the body to the grave, and by delivering several discourses in his praise.—*The Architect, Engineer, and Surveyor.*

THE NEW PROPRIETARY COLLEGE, CHELTENHAM.

This building, recently erected in the Bath-road for the reception of the Cheltenham Proprietary College, was, on Thursday, formally opened by the public distribution therein of the prizes awarded to those pupils who had most distinguished themselves by their proficiency in the various departments of education. This interesting and important ceremony took place in the large school-room, which was filled some time before the hour fixed for commencing the proceedings by a highly respectable and most influential company, consisting, for the most part, of the parents, relatives, and friends of the pupils, and which—including also the latter, in number 240—could not have fallen far short of 1,200 persons. Before, however, we proceed to speak of the proceedings which occupied the attention of this large assemblage, we shall endeavour to describe the building itself, seeing that this cannot but henceforth take a prominent and important rank among the public institutions of our town.

The general architectural appearance of the building is in perfect harmony with the objects to which it is about to be appropriated—the leading features of the perpendicular or Tudor style of the fifteenth and sixteenth centuries, being preserved throughout, and adapted to the design in a manner highly creditable to the professional skill and ability of the architect, Mr. J. Wilson, of Bath, who has succeeded in giving to his elevation a most ornamental character; much more so, indeed, than looking at the sum proposed to be expended on the structure, could have been possibly anticipated. This particularly applies to the square forming the centre of the building, which stands out in bold relief. Here it is that the principal entrance is placed, consisting of a large and lofty door-way, communicating with the vestibule and staircase; the latter leading to the library and the principal's room, apartments lighted by two beautifully-proportioned oriel windows, projecting above, on either side the entrance. A handsome square tower, with battlements and turrets, and having an elegant hexagonal flying buttress at each corner, rises from this part of the building, and is in height about eighty feet. On the right is the principal school-room, which is lighted from the clerestory by a range of square-headed windows, with mullions and tracery; while the south end has a large and handsome bay window, twenty feet wide by thirty-five high, divided into three stories, and having mullions and tracery corresponding with the windows in front. Between each of the latter is a buttress, or pier, terminating in a crocketted pinnacle, and adding much both to the beauty and apparent elevation of the building; which, without these accessories would, from its great length, appear disproportionately low. Along the ground-floor front a range of building projects from the main wall, like the aisles of some of our old churches, and consisting of a series of separate apartments, lighted by windows of the same order as those in the clerestory, though smaller in size, having two instead of three lights each. The elevation and architectural arrangements of the left wing correspond, in every particular, with those of the right, above

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